Fall 71

San Francisco Art Institute

arts in the now

1 In Time

2 Psychology

3 Surrealism

4 Performing Arts

The San Francisco Art Institute offers Arts in the Now as a course designed to fill a neglected aspect of art activity—namely the comparison of important features shared by the various creative arts, and their mutual origin in time. The course covers religion, animism, philosophy, surrealism, films, poetry, music, dance and drama. Visual learning is strongly emphasized through widespread utilization of slides and films. Guest lecturers and guest performing artists.

1

The Arts In Time

SEPT 29 INTRODUCTION AND EXPLANATION of the course begins the first session. This is followed by a study of RELIGION AND THE ARTS. Here Western man's earliest known religious concepts, as evidenced by archeological and anthropological research and discoveries, are examined in relation to the creative arts involved with these concepts. A French film on cave paintings, "Lascaux—Cradle of Man's Art," concludes the session. Lecturer: David McMillan

OCT 6 ANIMISM AND CAVE ART. Due to the influence of Animism on all the earliest creative arts, this subject and its duality is first studied in some depth. This also includes a brief examination of Totemism as an aspect of Animism. The remainder of the session is devoted to CAVE ART of Western Europe—the cave paintings and the art of the tools of cave times. Extensive slides. Q & A. Lecturer: David McMillan

OCT 13 ZEN BUDDHISM AND HINDU MYTHS. Hinduism and Buddhism and their legacy of myths are interpreted by Bay Area educator and philosopher, Crist S. Lovdjieff, whom Eldridge Cleaver in *Soul on Ice* described as "teacher and guru" at San Quentin. In addition to his work with inmates there, he is well known for his philosophical seminars on mysticism held in many of California's largest schools and colleges. Lovdjieff concludes with "rap session".

OCT 20 INDIA AND ITS FOLK ART. The anthropologist, Dr. Ron Maduro, devotes a full session to his two years of research on folk painters in India. In this work he was primarily interested in understanding the significance of ancient myths and symbols as living forces on the folk art. In accomplishing this research he interviewed over one hundred of India's folk artists, painters, sculptors and craftsmen. Dr. Maduro illustrates his lecture with a multitude of his own unique slides. Q & A.

2

Psychology And The Arts

OCT. 27 NON-VISUAL MODES OF PERCEPTION. This session is concerned with the importance of tactile, auditory and kinesthetic perception of children, the primitive, and the psychotic. In this connection the haptic (tactile) is contrasted with visual creativity. The entire lecture is accompanied by slides of paintings, drawings and clay pieces illustrating non-visual modes of perception. Q & A. Lecturer: Patricia Ferrero

NOV 3 CHILD ART. Rhoda Kellogg, international authority and author of six child art books, devotes the entire session to this important subject. She compares the art of prehistoric adults, primitive adults and preschool children, and continues by explaining her theories on the mental development and progress of all children, world-wide, in their art. Slides and projections. Q & A.

NOV 10 IMAGE FORMATION AND DRUGS. A former student at the Institute, Dr. Mardy Horowitz, of Mt. Zion's Department of Psychiatry, discusses various theories of how images form. His just published book, "Image Formation and Cognition," attests to the extent of his research while his personal interest in art leads him to interesting speculations on imagery formation in the visual arts. Q & A.

NOV 17 COLOR—TAPESTRY AND GLASS. The history of color beginning with theories of Da Vinci and Newton and concluding with Albers is reviewed by McMillan. Second half of session is dedicated to TAPESTRY AND GLASS with Mark Adams, distinguished San Francisco artist, presenting slides of his widely acclaimed work in these two media. Adams' keen understanding of the techniques required for color effectiveness and his illuminating comments serve further to illustrate the color theories presented in the first half of the session.

3

Surrealism And Duality

NOV 24 SURREALIST MOVEMENT AND PSYCHOTIC ART. The Surrealist Movement is first contrasted with Surrealism, the Spiritual Philosophy. Then significant aspects of the movement are reviewed followed by slides of the work of representative surrealist painters. Here special emphasis is placed on those most involved with dreams and the personal unconscious. Not too distantly related to the Surrealist Movement is psychotic art which is discussed briefly and illustrated with color slides. Session concludes with film "Victorian Flowers"—a study of the art of a schizophrenic painter. Lecturer: David McMillan

DEC 1 SURREALIST FILMS. After short review of historical developments and artists involved in introduction of surrealism into film art, the session continues with showing of illustrative surrealist films. Among these will be "Dream of Wild Horses," Dali's "Andalusian Dog" and Cocteau's "Orpheus". Lecturer: David McMillan

DEC 8 THE "MOVEMENT" IN CONTEMPORARY POETRY. Poet Pete Winslow conducts this session, reading from his own published and unpublished works. In this connection The Medusa Press this year printed an illustrated collection of his poems under the title of "Mummy Tapes". He will also bring with him several Bay Area surrealist poets who will offer a variety of readings from their own works.

Class meets Wednesdays, 7:30 through 10:00 P.M. in lecture hall of new building. First session Wednesday, Sept. 29. Costs of performing artists & guest lecturers included in tuition.

Arts in the Now is offered for audit as well as credit
Credit: 2 units $100.00 Audit: $50.00

Registration: Thursday, Sept. 23, 6 - 9 PM;
Saturday Sept. 25, 10 - 12 noon;
all week beginning Mon., Sept. 27, 6:30 - 7:30 PM.

San Francisco Art Institute
800 Chestnut, S.F. 94133 Phone 771-7020

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The Performing Arts

DEC 15 IMPROVISATIONAL DANCE AND THE MIME. Mime probably originated with religious dances of earliest man. Noel Parenti, in his approach to mime, combines the two again with, as he defines it "glimpses of totality". Parenti is nationally known for his work as actor, dancer and choreographer. He has appeared on Broadway, in concert tours, on TV and in films. In addition to improvisations, Parenti and his troupe present a "set" theatre piece. Q & A.

JAN 5 MUSIC IN THE NOW. William Jackson, Conductor of the San Francisco Chamber Orchestra, discusses music in perspective, the music of various cultures and some of the history and psychology behind today's music. In illustrating his discussion of this art form Jackson makes liberal use of tapes and recordings. Q & A.

JAN 12 LASER TECHNOLOGY vs HEAD HUNTING. Designed to dramatize the duality existing in the civilization of today this session starts with "Permutations"—a film on computer art. Then the most important technological developments affecting or influencing the fine arts of today are reviewed concluding with a showing of the film "Laser Light". This is immediately followed by "Dead Birds" filmed in New Zealand at the identical chronological time. The content of "Dead Birds" as compared to "Laser Light" is one of unbelievable contrast. Lecturer: David McMillan

JAN 19 THE NEW THEATRE. Gerald Hiken and Paul Richards from New York's Broadway and Off Broadway and Stanford's Repertory Theatre, act out informal theatre pieces written or adapted by themselves. As timely as ecology itself is their new program "Go Back, You're Going the Wrong Way," dealing with modern man, his environment and nature. Hiken and Richards dramatize this theme with selections or adaptations from Chekhov, Brecht, Brautigan and Whitman concluding with an hilarious skit about two dogs written by Richards.

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